

THE TEXTILE MUSEUM 1984

JOURNAL



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Contents

Identifying Hands at Work on a Paracas Mantle	5
Anne Paul and Susan A. Niles	
Some Early Silk Finds in Northwest Europe	17
John-Peter Wild	
Distant Mountains: The Influence of Funzō-e on the Tradition of Buddhist Clerical Robes in Japan	25
Marie Lyman	
The Ardabil Puzzle	43
Martin E. Weaver	
After Emery: Further Considerations of Fabric Classification and Terminology	53
Ann Pollard Rowe	
The American Handcrafted Rug: Past and Present	73
Rebecca A. T. Stevens	

The views expressed by the authors are their own and do not necessarily reflect those of The Textile Museum.

Cover: Unfinished mantle border. Peru, south coast, probably Paracas, Early Intermediate Period Epoch 1 (ca. 400–300 B.C.). Plain weave (cotton) embroidered in stem stitch (probably alpaca fiber). The Textile Museum, 91.101. The image shows men wearing tunics decorated with trophy heads and holding trophy heads in their hands. The significance of the shoulder sticks is unknown.

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Rebecca A. T. Stevens

73

In an age of rug manufacturing when state-of-the-art equipment can produce 150–200 yards of floor covering an hour,¹ the handcrafted American rug has been largely overlooked by the general public. Yet the production of handmade rugs has a long history in America and has continued without interruption to the present. Small groups of collectors have always sought these rugs, and today contemporary handmade rugs and their makers can be found throughout America. To understand how and why the handcrafted rug continues to flourish more than one hundred years after the Industrial Revolution, it is necessary to examine both the history of rugmaking in America and the richness and diversity of contemporary rug craft.

Current American rugmakers fall into three groups: those working in a native American aesthetic, those working in a folk aesthetic, and those working in a personal aesthetic. Rugmakers in the latter group do not limit their imagery or technique to a particular rug vernacular. They consciously draw on past and present rug and art traditions, utilizing elements from many genres to create individual statements. These are the rug artists who produce “contemporary” handcrafted rugs that are characterized by their stylistic diversity and quality construction.²

The History of American Rugmaking

The origins of contemporary rugmaking go back to the colonial era and, like most things American, have roots in other cultures. Rugs were expensive and therefore were rarely used in the first years of European settlement, but, as the colonies prospered, floor coverings began to be imported. Included in this trade were flat-woven and pile rugs from Europe and Asia, with some rugs coming from as far away as China.³ In these early years, floor cloths were also imported. These were not woven rugs, but pieces of canvas that were painted or stenciled in a variety of designs and then sealed with varnish to protect their decoration. Floor cloths were comparatively inexpensive during the early years of our country and, probably for that reason, continued to be one of the most popular types of floor coverings from the early 18th century to the mid-19th century.⁴

Later, reliance on imported floor coverings diminished, and enterprising rug craftsmen found their way to the newly colonized land. Numerous notices advertising rugmaking and floor cloth painting appeared in newspapers of the day both before and after the American Revolution.⁵ By 1791, for example, an English craftsman, William Peter Sprague, had established a rugmaking business employing several people in Philadelphia. Sprague’s clients, who included such prestigious individuals as George Washington and members of the recently formed United States Senate (Fig. 1), ordered

custom-designed rugs from him. These were expensive handwoven pile or “Axminster carpets” (named for the English town where the form originated). The designs incorporated patriotic symbols deemed appropriate for influential clients.⁶ Sprague was only one of many craftsmen who plied his trade in late 18th- and early 19th-century America.

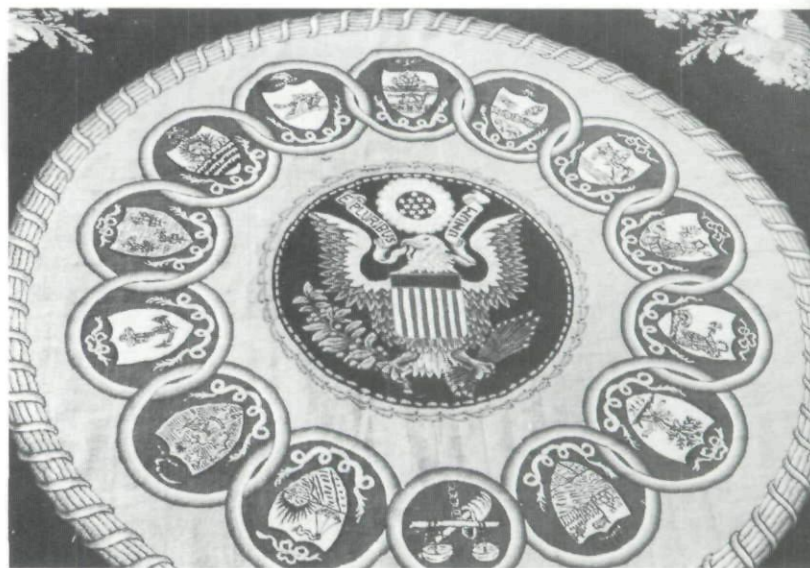


Fig. 1. Rewoven William Peter Sprague carpet (original carpet, 1791) for the U.S. Senate Chambers, Independence Hall, Philadelphia, Pennsylvania. Photo courtesy, Independence National Historical Park Collection.

As the 19th century advanced, technological innovations began to shift the emphasis in rugmaking away from the individual craftsman. The invention of the power loom by Erasmus Bigelow in 1837, and his eventual perfection of that loom in the 1850s, popularized a much more affordable mass-produced rug. Rug factories soon replaced individual workshops and rugmakers as the primary source of floor coverings. However, some individual craftsmen who made rugs independently or who worked in small groups continued to produce rugs in a handcraft tradition. Often working in a folk aesthetic, these craftsmen kept handcrafted rugmaking skills alive. Notable among these groups were the Shaker communities who made hooked and woven rag rugs for sale, the village weavers in small communities who had little access to the growing manufacturing industries of the Northeast, and the self-sufficient homemaker. Examples of the work of these traditional American craftsmen can be seen in such important collections as the Smithsonian Institution's National Museum of American History in Washington, D.C., (Fig. 2), and the Metropolitan Museum of Art in New York.

By 1861 less expensive and often inferior, mass-produced rugs threatened to replace the handmade rug entirely. In response to the threat of mass production in this and other crafts, William Morris organized a company in England



Fig. 2. Woven floor covering, American, 20th century. Photo courtesy, National Museum of American History, Smithsonian Institution, Washington, D.C.

dedicated to rejuvenating the handcraft tradition. Morris not only established a business to make rugs and other textiles by careful, traditional, hand methods but he also lectured and wrote prodigiously on the merits of the individually made object over its mass-produced counterpart. Morris said: "On the whole, one must suppose that beauty is a marketable quality and that the better the work is all round both as a work of art and in its technique the most likely it is to find favor with the public."⁷ Morris combined the tradition of individual craftsmanship with good design, a marriage critical to contemporary rug artists. His ideas formed the guiding tenants of the Arts and Crafts Movement and soon took root in the United States. In a real sense, all contemporary rugmakers are Morris's aesthetic disciples and the direct beneficiaries of his successful efforts to reawaken and sustain public interest in handcrafts beyond the folk aesthetic.

By the end of the 19th century, Morris's ideas had spawned a number of workshops and guilds in America that produced and promoted handmade rugs. These guilds and workshops not only made beautifully designed and crafted objects but also provided a steady source of financial support for individual craftsmen. The number of these groups in America's Southern Highlands alone was significant by the beginning of the 1900s. Two of the first organizations to promote and teach crafts were Berea College, founded in 1893 in Berea, Kentucky, and Allanstand Cottage Industries, established a short time later in Asheville, North Carolina⁸

These new craft organizations received national recognition in 1913 when Ellen Wilson, first wife of President Woodrow Wilson, moved into the White House. She commissioned yardage, a coverlet, and two rugs from weavers in the Southern Highlands to decorate President Wilson's bed-

room. The larger of the two rugs was 17 feet square (Fig. 3) and was woven by a well-known North Carolina weaver, Mrs. Findley Mast.⁹ According to press reports at the time, Ellen Wilson was responsible for creating a great interest in American handcrafted objects. She actively promoted Mrs. Mast's and the other weavers' work by arranging for them to come to the White House to meet prominent Washingtonians, who were then encouraged to place orders for the handwoven textiles.¹⁰ This sponsorship by Mrs. Wilson particularly encouraged the growing interest of well-to-do patrons in handcrafted objects.

Another first lady, Eleanor Roosevelt, also promoted traditional handmade textiles as a vehicle for providing needed income in rural communities. In 1926, before Franklin Delano Roosevelt was elected president, she established a cottage industry called Val-Kill Industries on the Roosevelts' Hyde Park estate. This enterprise produced handcrafted furniture, pewter objects, and woven textiles, which were sold throughout the United States and in several European countries.¹¹ Mrs. Roosevelt was surely aware of Mrs. Wilson's promotion of handcrafted goods and their makers, and when establishing Val-Kill Industries, she could not have been unmindful of Ellen Wilson's example.

During Eleanor Roosevelt's residence in the White House, crafts continued to be enthusiastically supported, primarily for their income-producing potential. In 1936 an ambitious crafts project, the building of Timberline Lodge in Mt. Hood, Oregon, was funded under the auspices of the U.S. Works Progress Administration. President Roosevelt himself dedicated the lodge upon its completion in 1937. All of the furniture and fittings of this ski lodge were handcrafted (Fig. 4),¹² and each room was provided with at least one handhooked rug. The tradition of the handhooked rug was viewed at the time as particularly American, and these rugs have remained remarkably in favor into the 1980s.

Federal support of craftsmen enhanced their status and increased public awareness of their contribution to American society. A year after the completion of Timberline lodge, several craftsmen gathered in Shelburne, Vermont, and laid plans for the formation of the American Craftsmen's Council,¹³ which later became the American Craft Council in 1946. This organization continues to be an important association for rugmakers, as does the Handweavers Guild of America, formed in 1969.

Coincidental with the resurgence of interest in handmade rugs in American craft guilds and cottage industries was the institutionalization of rugmaking in the nation's art schools. Institutions like Cranbrook Academy of Art, established in Michigan in 1932, began to teach rug design and production. Cranbrook teacher Loja Saarinen, wife of architect Eliel Saarinen, who was the school's first director, brought a strong rug-weaving tradition from her native Finland.¹⁴ This tradition



Fig. 3. Blue Mountain Room (President Woodrow Wilson's bedroom), The White House, Washington, D.C. Woven rug, 1913, by Mrs. Findley Mast. Photo courtesy, The White House.

continued at Cranbrook and other schools of art and design until the late 1960s, when the emphasis in training shifted from functional woven goods to art fabrics.

In the decades preceding the emphasis in art fabrics, regular exhibitions of handmade rugs were held throughout the country. For example, the Museum of Modern Art in New York presented "Rugs by American Artists" in 1937 and "New Rugs by American Artists" in 1942. The latter exhibition was circulated within the United States and enjoyed a wide audience. Rugs in both exhibitions were designed by well-known American artists and were made by a rug workshop. Although many of the artists in these two exhibitions did not usually work in the textile medium, a prominent exception was Marguerite Zorach, whose work appeared in both exhibitions (Fig. 5). Zorach often executed the rugs herself and is credited as one of the first "fine arts" artists to express herself in the textile medium. She said she turned from painting to working with fibers because she found wool colors more vibrant than paint.¹⁵

Rug exhibitions in colleges, galleries, and fairs were numerous in the 1940s and 1950s. The "California Design" exhibitions at the Pasadena Museum in Pasadena, California, and the "International Textile Exhibitions" of the Women's College of the University of North Carolina were only a few of those held during this period. Rug exhibitions continued, although with diminishing frequency, in the 1960s.



Fig. 4. Blue Gentian Room, Timberline Lodge, Mt. Hood, Oregon. Hand-hooked rugs restored, 1976. Photo courtesy, Friends of Timberline Lodge.

Today, there is a new wave of interest in the handmade American rug. Reflecting this interest, in 1984, The Textile Museum, in Washington, D.C., presented 40 handcrafted rugs in "Country of Origin, USA: A Decade of Contemporary Rugs," and in 1985 the American Craft Museum II in New York City included 32 such rugs in its international rug exhibition, "For the Floor". These exhibitions have mirrored and reinforced the growing popularity of handcrafted rugs.



Fig. 5. Untitled hooked rug, ca. 1942, by Marguerite Zorach. National Museum of American Art, 1968.87.28. Photo courtesy, National Museum of American Art, Smithsonian Institution, Washington, D.C.

The Contemporary Handcrafted Rug

Contemporary American rug craft is a direct outgrowth of the historical trends in American rugmaking just discussed. At

the same time, however, today's rugmakers have introduced entirely new approaches that complement and enhance traditional techniques. Moreover, as a result of a broad-ranging biographical questionnaire conducted in connection with The Textile Museum's "Country of Origin, USA" exhibition,¹⁶ information is now available regarding the background, training, and studio procedures of contemporary American rug artists that is beginning to reveal, perhaps for the first time, a detailed picture of the American rug artist/craftsman.

Just as the popularity of American handmade rugs has waxed and waned over the years, so too have preferences for various rugmaking techniques. Exhibition documents reveal that the hooked rug was the most popular rug form in 20th-century America until after the Second World War. At that time "Scandinavian Modern" was enthusiastically embraced by the American design community and rya was touted as the most stylish rug form. The rya rug, a Scandinavian tradition, was strongly advocated by Loja Saarinen (Fig. 6) at Cranbrook, as well as by others influential in rugmaking circles. Many contemporary American artists became entranced by the rya rug and have made beautiful examples for the floor and wall. The earliest piece in "Country of Origin, USA" is a rya couch covering and rug made in 1974. This piece, *Crevice* (Fig. 7), by Cranbrook-

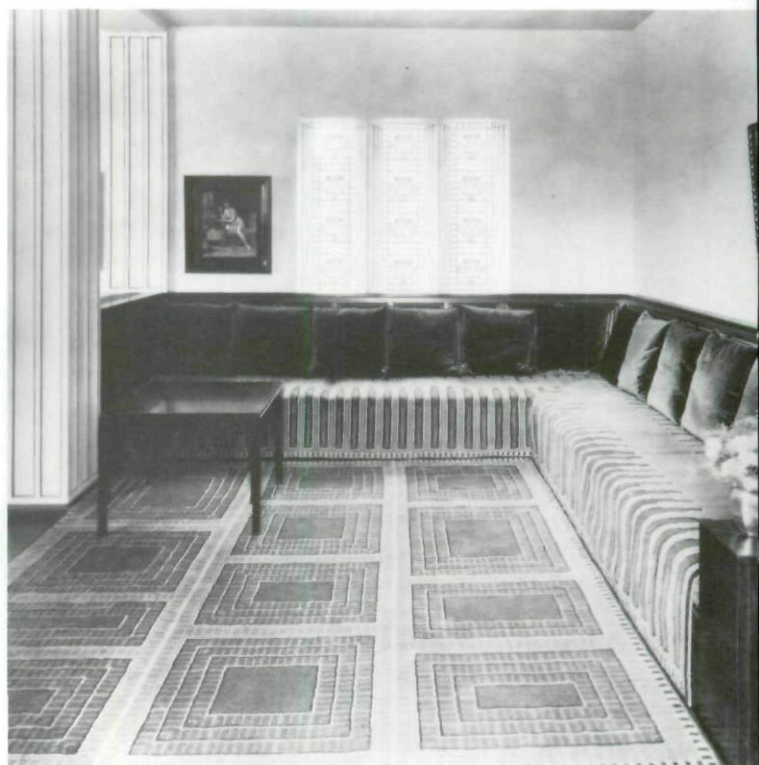


Fig. 6. Studio-lounge of Eliel and Loja Saarinen's house at Cranbrook Academy of Art, Bloomfield Hills, Michigan. Rya rug on the floor is by Loja Saarinen, 1929-1930. Photo courtesy, Cranbrook Academy of Art Museum.

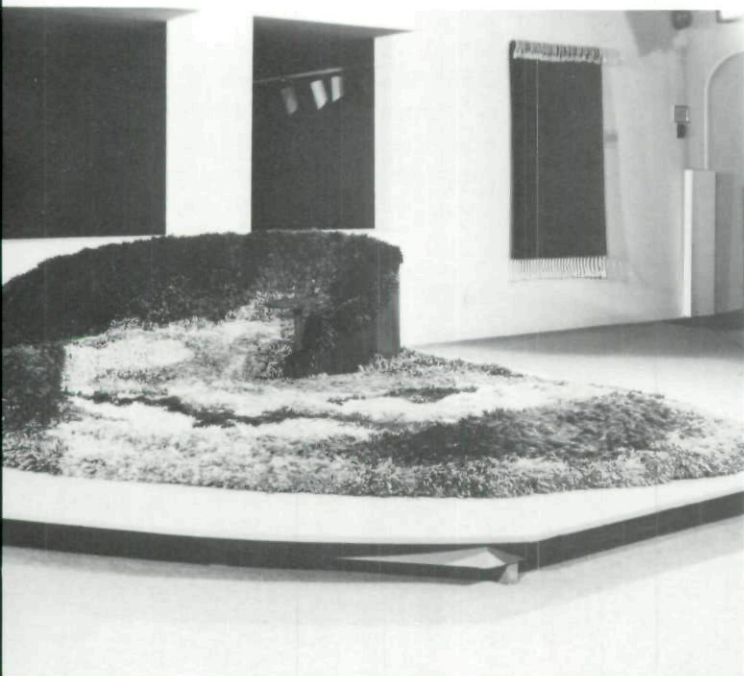


Fig. 7. *Crevice*, rya rug and wood structure, 1974, by Urban R. Jupena. Photo by Franko Khoury.

educated Urban R. Jupena, directly reflects the work of Loja Saarinen, who is well known for rugs that sweep from a seating structure onto the floor or from the wall across a built-in banquette and onto the floor. Saarinen's work in this style dates to at least the first decade of the 20th century and can be seen in her former home, "Hvitträsk," in Karelia, Finland.¹⁷ Jupena's *Crevice* marks the high point of rya rug popularity in this country. The use of the rya technique has steadily declined in the United States since the early 1970s as the interest in Scandinavian design has also diminished.

More recently, the rya rug has been superseded in favor by the flat-woven rug, particularly tapestry-woven and loom-controlled pieces. The resurgence of interest in this type of rug is due in large part to the publication in 1968 of *The Techniques of Rug Weaving*, by the English weaver Peter Collingwood. Many contemporary flat-woven rugs—for instance, Jane Busse's *Bars and Angles* (Fig. 8)—are based on Collingwood's shaft-switching techniques, first popularized in his book. Busse, like many other American rug weavers, began to concentrate on making flat-woven rugs as a direct result of meeting Collingwood and reading his book.¹⁸ Twenty-six out of the 40 rugs in "Country of Origin, USA" are flat-woven. By contrast, the influential exhibition, "Objects: USA," which premiered in 1969 at the Smithsonian Institution's National Museum of American Art, included 7 rugs, none of which were flat-woven. In that exhibition 4 rugs were rya rugs (Fig. 9), and 3 were hooked rugs or combinations of the two techniques.¹⁹



Fig. 8. *Bars and Angles*, woven rug, 1980, by Jane Busse. Photo by Franko Khoury.

Although rya and flat-woven techniques represent two very common trends in contemporary rugmaking, these traditions by no means monopolize the interests of contemporary rug artists. Eclecticism abounds among these artists/craftsmen, whose rugmaking techniques include braiding, felting, floor-cloth painting and stenciling, hooking, punch-needle tufting, and weaving, with each tradition intriguingly updated. Nancy David's "redefinition" of the traditional woven rag rug is but

one example (Fig. 10). The foundation of the economically successful rug artist is speed of production and technical expertise. Jan Friedman (Fig. 11), among others, has developed ingenious designs that can be woven relatively quickly but with a great variety in color, making each piece fresh and unique. However, when no tool or, in fact, no technique is available, contemporary American rug artists have invented their own. Pamela Perry, for example, has developed a rug-making technique to create the eccentrically shaped rugs that she designs. Capitalizing on the elasticity of wool, she wets and then blocks the narrow woven strips of her rug into the desired shape. When the strips are dry, she sews them together.²⁰ Her innovative solution to rugmaking is typical of the creativity of the contemporary rugmaker.

The accomplished American rug artist correctly views technique as a tool and not as an end in itself. The work of artist Alice Pickett (Fig. 12) is evidence of this fact. Using a Peter Collingwood shaft-switching technique with her own updated version of the dip-dye process, Pickett is able to achieve a variety of rug styles that range from pattern-on-pattern designs to landscape reference pieces. Anne Brooke's



Fig. 9. Icarus, rya rug, 1969, by Nell Znamierowski. National Museum of American Art, 1977.118.1. Photo courtesy, National Museum of American Art, Smithsonian Institution, Washington, D.C.

rugs (Fig. 13) are also executed in the same shaft-switching technique. The striking dissimilarity of the visual images on the rugs by Pickett and Brooke demonstrates that the use made of a technique, not the technique itself, dictates a rug's design. The concept that technique is a tool and not an end in itself is an underlying link among all the rug artists surveyed in connection with The Textile's Museum's "Coun-

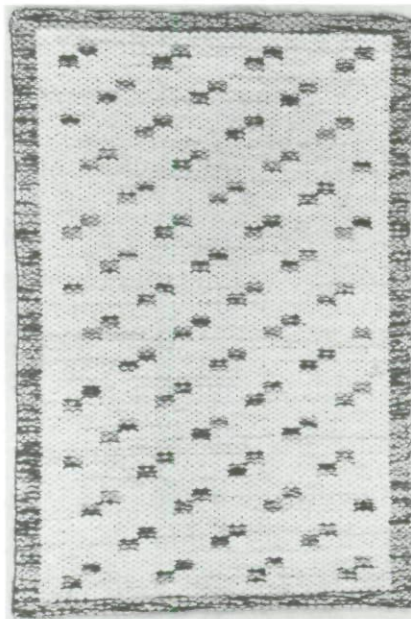


Fig. 10. Untitled woven rug, 1980, by Nancy David. Photo by Franko Khoury.

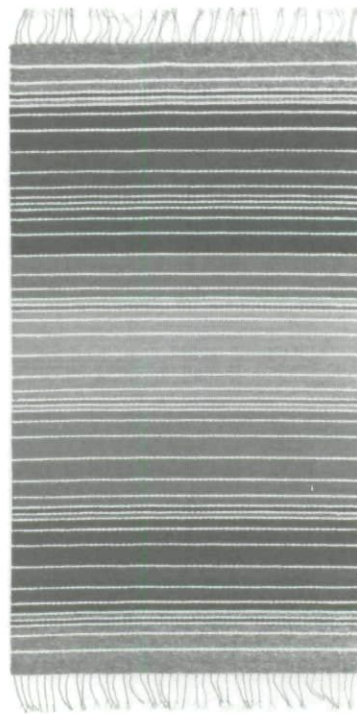


Fig. 11. Untitled woven rug, 1983, by Jan Friedman. Photo by Franko Khoury.

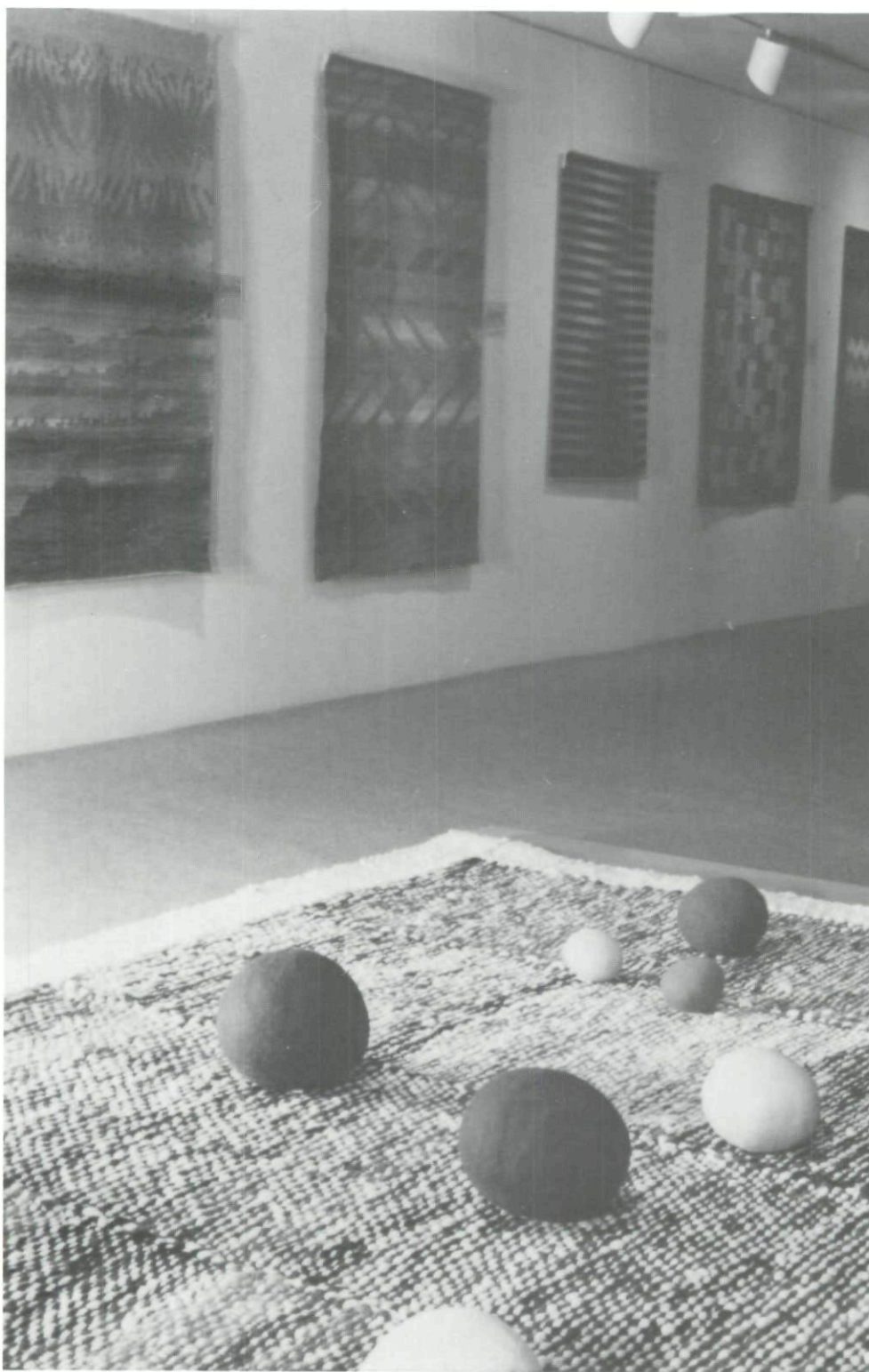


Fig. 12. Installation photograph of "Country of Origin, USA: A Decade of Contemporary Rugs." Rugs on the wall are (left to right): Nevada Sunset, 1982, and Interweave Rug, 1981, by Alice Pickett; Baylights II, 1980, by Emily Mitchell; Tidepools II, 1981, by Dorothy Fletcher Eckmann; Blockweave #10, 1982, by Ann Watson. Rug in foreground is Felt Rug, 1980, by Carolyn S. Bowler. Photo by Andrea Uravitch.

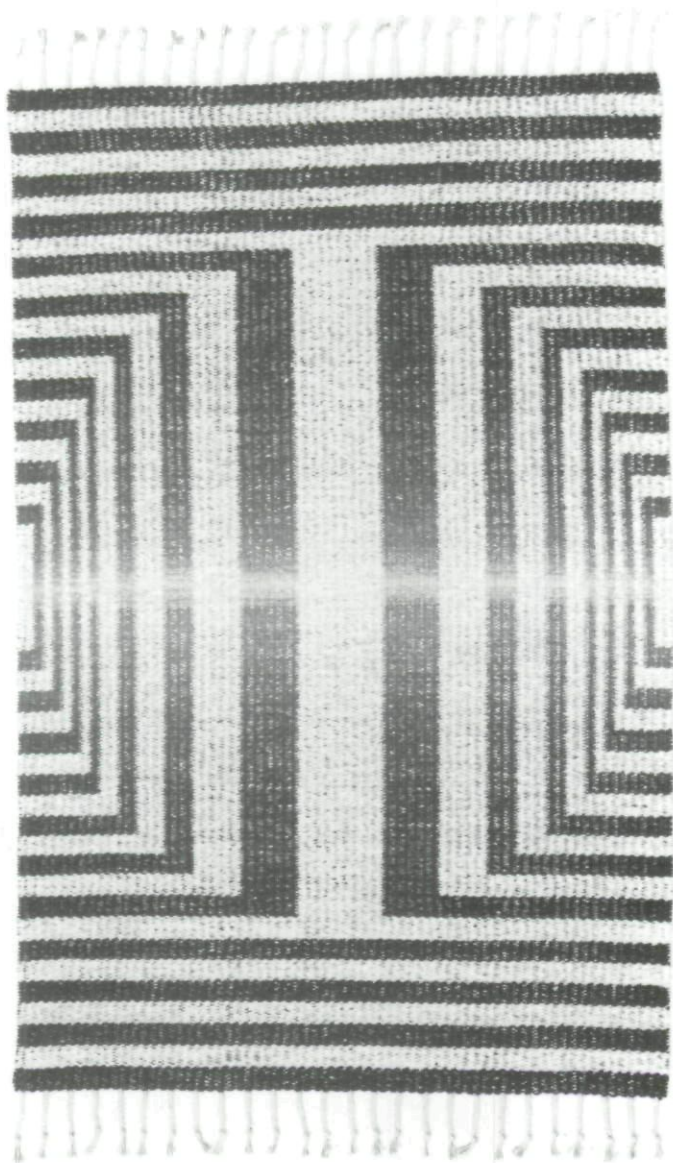


Fig. 13. Square Circle, woven rug, 1980, by Anne Brooke. Photo by Franko Khoury.

try of Origin, USA" exhibition. This is true whether the artists were trained in rugmaking in a prestigious art school or were primarily self-trained, as were the majority of the contemporary rug artists surveyed.²¹

The study of past traditions of rugmaking is another common bond among these rug artists. A thorough knowledge of American handmade rugs of the past as well as of those of European and Eastern origins has allowed the artists to extrapolate relevant techniques and images and combine those with new ideas to create rugs for contemporary interiors. Daisy Shen Williams, for instance, is a Chinese immigrant who has obviously been profoundly influenced

by her native culture. Her rugs are intricate geometric line patterns not unlike the fretwork pattern borders of Chinese rugs. Williams, however, uses the fretwork not as a border but as the field of her rug (Fig. 14). Another artist, Lisa Merton Nordström, has adopted the traditional Swedish *ripsmatta* technique in creating her rugs (Fig. 15). These artists are influenced not only by tradition but also by nature. Both the colors and patterns of the world around them have a pervasive effect on their designs. Dorothy Fletcher Eckmann's rugs (Fig. 16) reflect the colors of the Gulf of Mexico coast shore, while Ed Oppenheimer's designs (Fig. 17) are geological descriptions of land strata.

Results of The Textile Museum survey indicate that few rug artists choose to participate in every step of the rugmaking process (i.e., spinning, dyeing, then weaving the yarns themselves). Most of the artists work alone, but, like Ed Oppenheimer (Fig. 17), who uses a computer in designing his rugs, they harness modern technology to facilitate their creative process.²² Just as American textile artists of the past began using commercially spun yarn when it was introduced, so too, today's artists use computers and other available power tools to speed their production.

Despite the growing number of colleges and universities that offer textile courses, the overwhelming majority of rugmakers surveyed by The Textile Museum report that self-directed study in rugmaking techniques constitutes their most useful training. Such study includes short-term workshops that explore a particular technique, as well as independent experimentation in the artists' own studios. In addition, survey findings show that unlike rugmakers who work in a Native American or folk aesthetic, rugmakers who work in a personal aesthetic do so from individual motivation, not out of an ethnic or family tradition. Rarely did the rugmakers in this group state that the techniques they use were learned from a close family member. Instead, the artists typically turned to rugmaking because of their interest in and love for rugs. The desire to make a beautiful and useful textile in a large-size format was often cited by the artists as a reason for directing their energies to rugmaking. Economic considerations seem to play a secondary role in an artist's decision to make rugs.²³

Although many rugmakers are full-time textile artists and/or teachers, few support themselves totally by selling their rugs. Only three artists in "Country of Origin, USA" spend 100 percent of their working day making rugs, and most spend less than 50 percent of their working time in that activity.²⁴ As Edward Lucie-Smith has pointed out, it is clear that contemporary handcrafted objects are luxury items in our era of inexpensively priced machine-made goods.²⁵ Few artists can compete with these machine-made goods, and, therefore, they do not try. Instead, they produce special rugs to be collected and cherished like fine art.

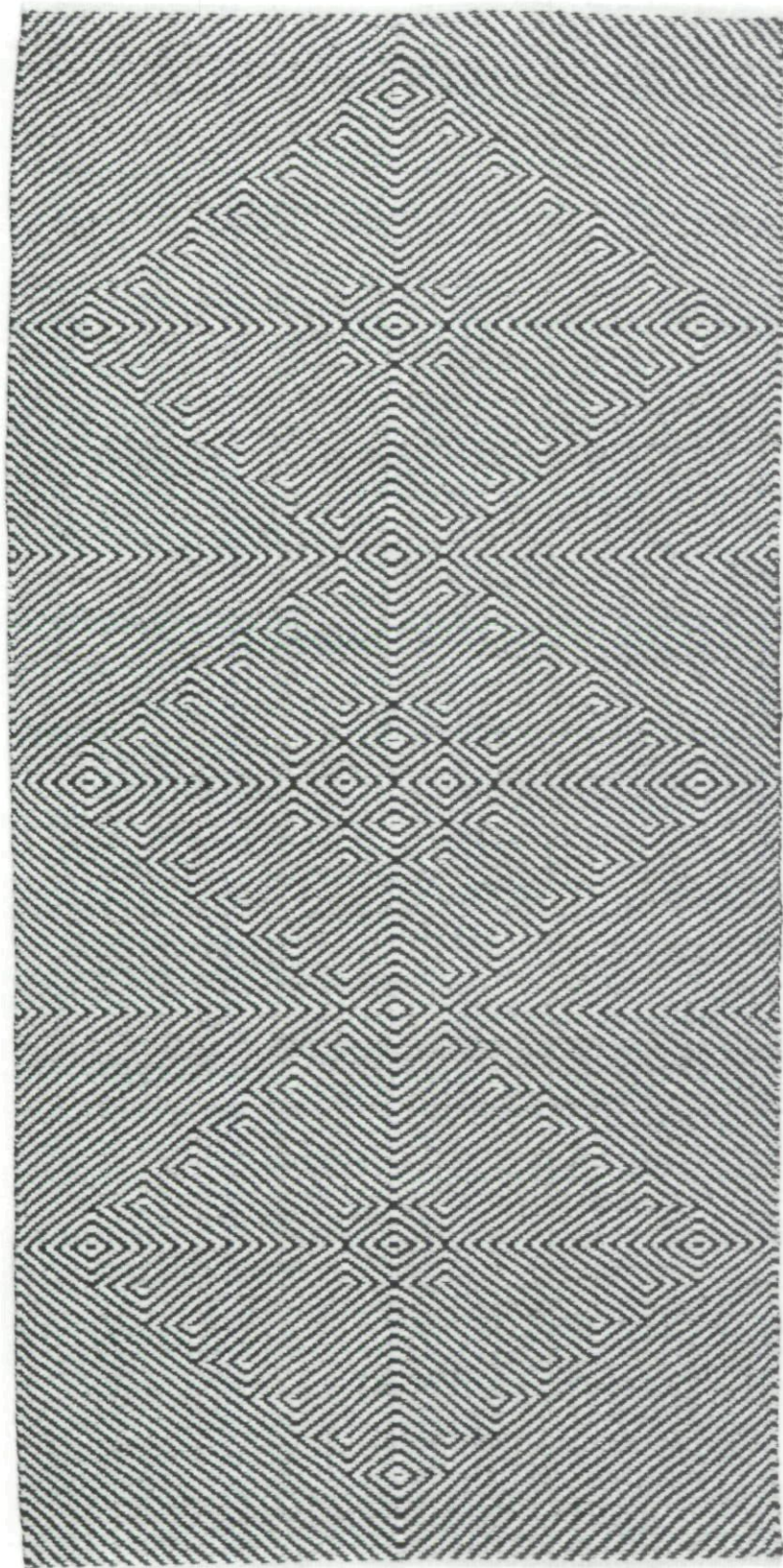


Fig. 14. *Untitled woven rug, 1982, by Daisy Shen Williams. Photo by Franko Khoury.*

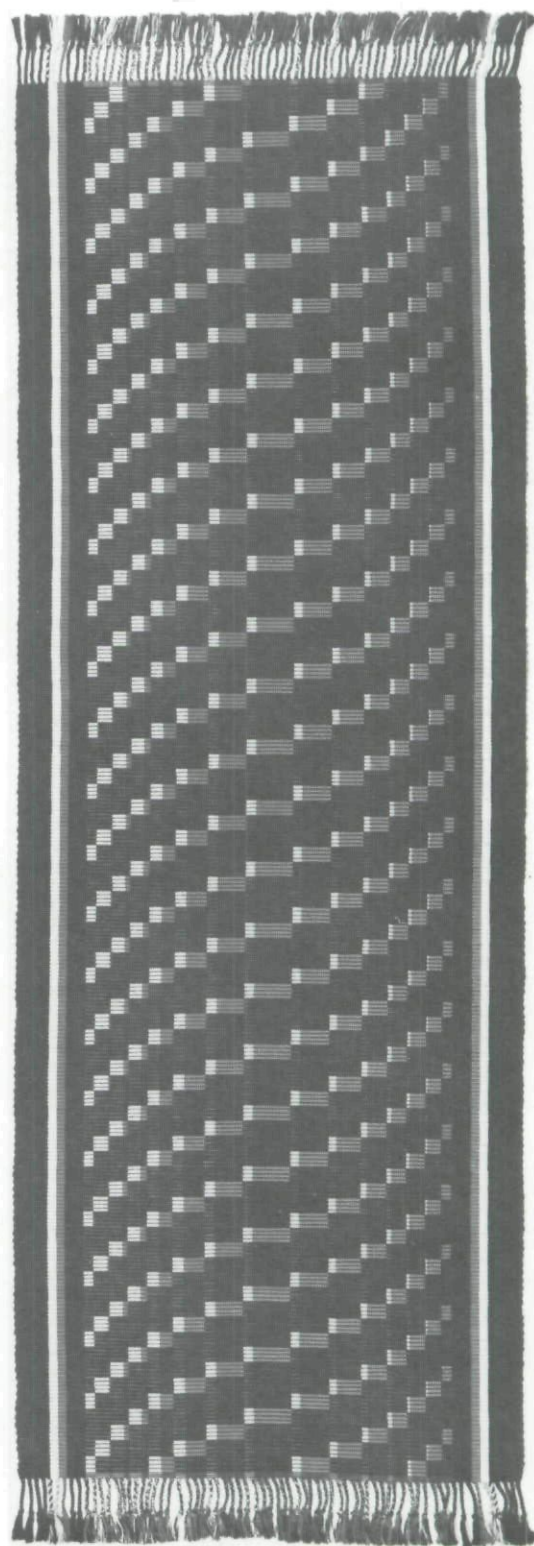


Fig. 15. *Continuum, woven rug, 1975, by Lisa Merton Nordström. Photo by Franko Khoury.*

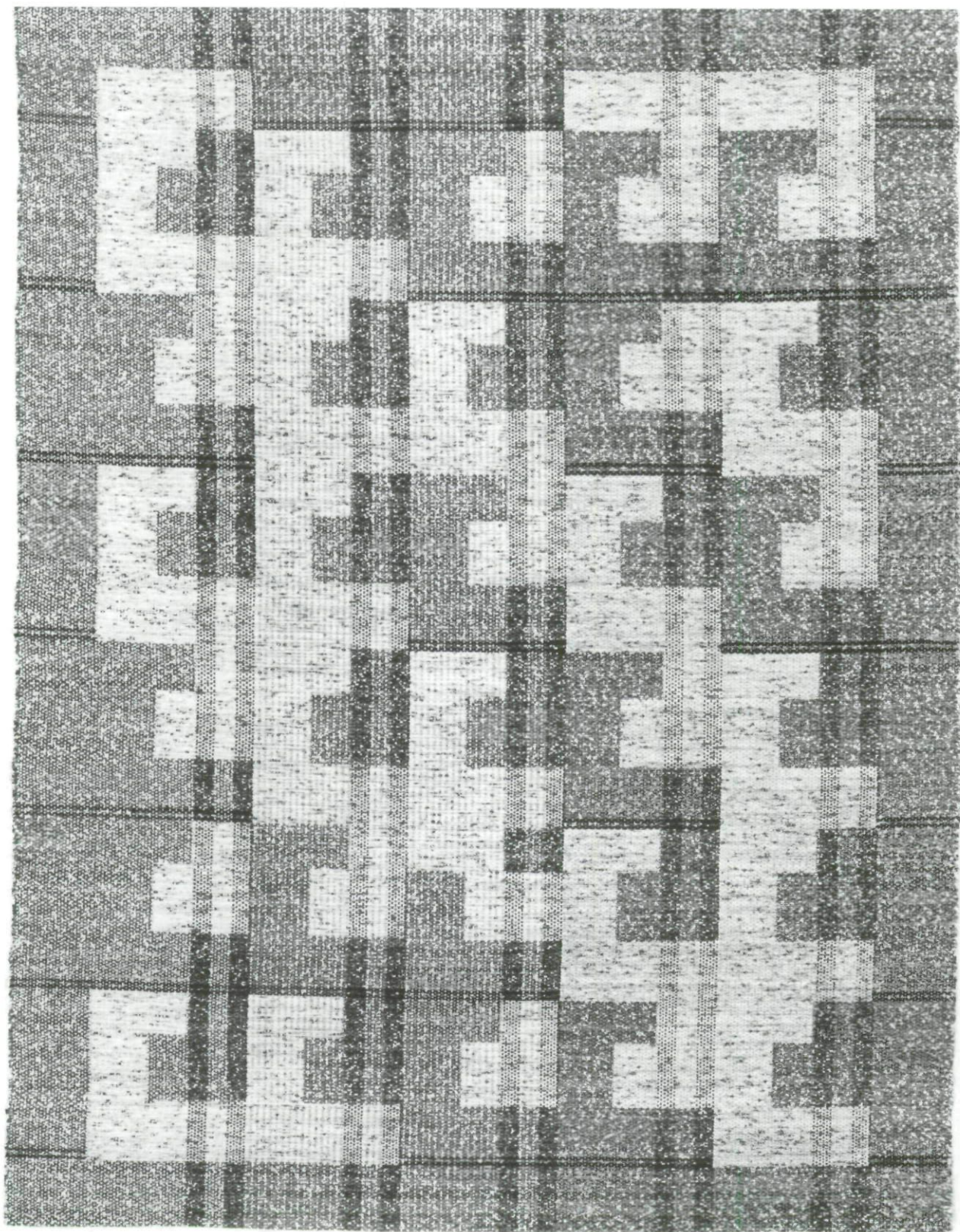


Fig. 16. *Tidepools II*, woven rug, 1981, by Dorothy Fletcher Eckmann. Photo by Franko Khoury.

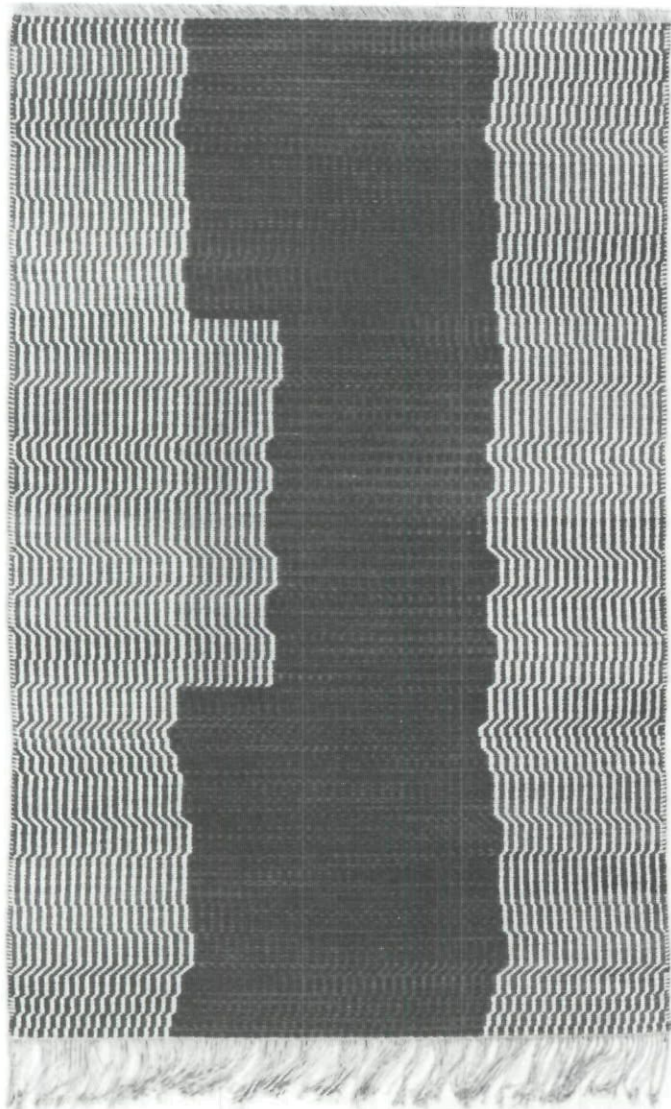


Fig. 17. Object of Mystery, woven rug, 1981, by Ed Oppenheimer. Photo by Franko Khoury.

Notes

1. Information supplied by the American Textile Manufacturers Institute, Washington, D.C.
2. Contemporary rugs used to illustrate this article were exhibited in "Country of Origin, USA: A Decade of Contemporary Rugs," shown at The Textile Museum from March 9–August 12, 1984 (see Appendix A for a complete checklist of the exhibition). A survey conducted by The Textile Museum in conjunction with the exhibition provided the resource materials for analyzing the rugmakers' training and studio procedures (see Appendix B for a list of rugmakers who participated in this survey).
3. Anthony N. Landreau, *America Underfoot: A History of Floor Coverings from Colonial Times to the Present* (Washington, D.C.: Smithsonian Institution Press, 1976), p. 3.
4. Ibid., p. 7.
5. Rodris Roth, *Floor Coverings in 18th Century America* (Washington, D.C.: Smithsonian Institution Press, 1967), pp. 12–13.
6. Susan H. Anderson, *The Most Splendid Carpet* (Washington, D.C.: U.S. Government Printing Office, 1978), p. 4.

7. Quoted in Linda Parry, *William Morris Textiles* (New York: Viking Press, 1983), p. 9.
8. Allan Eaton, *Handicrafts of the Southern Highlands* (New York: Russell Sage Foundation, 1937), pp. 60–66.
9. Estimates for work orders for the redecoration of the White House, from Robert S. Talmage, July 1913, Records of the Office of Public Buildings and Parks of the National Capital, White House Correspondence, National Archives, Washington, D.C.
10. Mary Frances Anderson, "The Costumes of the Mistresses of The White House," *Americana* (New York, 1929): 449.
11. Emily Wright, "Val-Kill," *American Craft* 44 (6) (Dec. 1984/Jan. 1985): 53–55.
12. Rachel Griffin and Sarah Munro, eds., *Timberline Lodge* (Portland, Ore.: Friends of Timberline Lodge, 1978), pp. 4, 11.
13. "What's New Under the Sun?" *Craft Horizons* 2 (2) (May 1943): 1.
14. Mildred Constantine and Jack Lenor Larsen, *Beyond Craft: The Art Fabric* (New York: Van Nostrand Reinhold Co., 1972), pp. 25–27.
15. Roberta K. Tarbell, *Marquerite Zorach, the Early Years, 1908–1920* (Washington, D.C.: National Collection of Fine Arts, 1973), p. 35.
16. Katherine Freshley and Rebecca A.T. Stevens, comps., "Country of Origin, USA: A Decade of Contemporary Rugs," 4 vols. (Washington, D.C.: The Textile Museum, 1984, Unpublished), unpaginated.
17. Elizabeth Gaynor, "The Finnish Touch," *House and Garden* 156 (70) (October, 1984): 170–72.
18. Freshley and Stevens, comps., "Country of Origin, USA."
19. Lee Nordness, *Objects, USA* (New York: Viking Press, 1970), pp. 282–347.
20. Freshley and Stevens, comps., "Country of Origin, USA."
21. Ibid.
22. Ibid.
23. Ibid., applies to all findings this paragraph.
24. Ibid.
25. Edward Lucie-Smith, *The Idea of Craft* (Ithaca, N.Y.: Cornell University Press, 1981), p. 275.

Appendix A

Rug artists represented in "Country of Origin, USA: A Decade of Contemporary Rugs," The Textile Museum, Washington, D.C., March 9–August 12, 1984, and the rugs shown (in dimensions, length precedes width).

- Carolyn S. Bowler, *Felt Rug*, 1980, felted and woven wool, 126" × 94"
 Bonnie Britton, *Saryk Rivers*, 1983, woven wool, 96" × 60"
 Anne Brooke, *Square Circle*, 1980, woven wool and linen, 72" × 48"
 Jane Busse, *Bars and Angles*, 1980, woven wool and linen, 78" × 40"
 Morgan Clifford, *Rain Forest*, 1981, woven wool, 114" × 90"
 Nancy Shaw Cramer, *Chicklet Connection*, 1982, woven wool and linen, 85" × 47"
 Gloria E. Crouse, *Raz-Ma-Taz*, 1982, hooked and acrylic painted with various fibers and commercial fabrics, 69" × 64" (irregular polygon)
 Nancy David, *Untitled*, 1980, woven cotton fabric and linen, 66" × 42"
 Dorothy Fletcher Eckmann, *Tidepools II*, 1981, woven cotton fabric and linen, 60" × 48"
 Linda Eyerman, *Rat Rug II*, 1978, hooked wool fabric with cotton backing, 32" × 28"
 Jan Friedman, *Untitled*, 1983, woven wool and linen, 58" × 32"
 Kathryn Gibson, *Tea Cups*, 1982, stenciled acrylic on canvas, 24" × 36"
 Jo Ann Giordano, *Flying Carpet I*, 1980, screenprint on cotton broadcloth, 80" × 40"
 Kathy Glowen, *taco doggie dream rug*, 1982; rug—hooked acrylic fiber on wool fabric, 36" × 25"; dog—wood, metal, plastic, and acrylic paint, 42" × 24"
 Falene Hamilton, *Summer/Winter*, 1980, woven wool and linen, 60" × 33"
 Bernard Hochberg, *Birds*, woven linen and goathair, 68" × 42"
 Nina Holland, *Forest Light*, 1979, acrylic paint on canvas, 72" × 48"
 Suzanne Hubbard, *Transcendence*, 1984, woven wool and linen, 42" × 105"

Elizabeth Browning Jackson, (Untitled, 1983, punch-needle tufted wool and acrylic, 60" x 72" (irregular shape); Untitled, 1983, punch-needle tufted wool and acrylic, 48" x 36" (irregular shape)
 Urban R. Jupena, *Crevice*, 1974, woven wool and linen with walnut couch structure, 120" x 96" x 36"; Untitled, 1983, woven linen, leather, and wool, 60" x 45"
 Mary Luce Kasper, *Upper Dharmasala*, 1983, woven linen and wool, 63" x 36"
 Mary B. Lacey, Untitled, 1975, braided wool fabric and linen lacing cord, 35" x 20"
 Emily Mitchell, *Baylights II*, 1980, woven wool and linen, 36" x 60"
 Lisa Merton Nordström, *Continuum*, 1975, woven cotton and linen, 96" x 35"; *Heather*, 1982, woven cotton and linen, 72" x 47"
 Ed Oppenheimer, *Object of Mystery*, 1981, woven wool and linen, 48" x 31"
 Martin Peavy, *Spectrum*, 1982, woven wool, 62" x 37"
 Pamela Perry, *Rainbow Rug*, 1978, woven and sewn wool, 84" x 60"
 Alice Pickett, *Nevada Sunset*, 1982, woven wool and linen, 70" x 43"; *Interweave Rug*, 1981, woven wool and linen, 70" x 44"
 Kristin Carlsen Rowley, *Carlsen's Kilim*, 1979, woven linen and wool, 84" x 45"
 Margrit Schmidtke, *Rings of Saturn*, 1983, woven wool, 64" x 29"
 Mary Towner, Untitled, 1983, felted wool, 42" x 30"
 Ann Watson, *Blockweave #10*, 1982, woven wool and linen, 60" x 36"
 Ellen Weisbord, *Between Space*, 1978, handknotted wool and linen, 74" x 57"; *Primary Sites*, 1982, handknotted wool and linen, 56" x 40"
 Daisy Shen Williams, Untitled, 1982, woven wool and linen, 84" x 48"
 Irene Yesley, *New Mexican Sunset*, 1982, woven wool and linen, 96" x 60"

Appendix B

The following rug artists participated in a survey to supply The Textile Museum with information on the educational background, studio procedures, and marketing methods of the contemporary American rug artist. (An asterisk [*] indicates that the individual was also represented in The Textile Museum exhibition "Country of Origin, USA: A Decade of Contemporary Rugs," March 9–August 12, 1984.) All of the information supplied by these artists has been bound and is available for study in The Textile Museum Library. The Textile Museum is particularly grateful to these individuals for their cooperation and contribution to this documentation project.

Cheryl Anderson
 Leslie Arouh
 Sally Bailey
 Carol Beron
 Lois Best
 Carolyn S. Bowler*
 Bonnie Britton*
 Anne Brooke*
 Helen Brown
 Laurel A. Brown
 Maryanne Brown
 Ursula Brown
 Jane Busse*
 Brian C. Campbell
 Vincent Carleton/Carolyn Hurlbut
 Lois Chernin
 Morgan Clifford*
 Mary Rawcliffe Colton
 Deborah Corsini
 Nancy Shaw Cramer*
 Gloria E. Crouse*
 Nancy David*
 Bonita J. Diemoz
 Marilyn Dillard
 Mary Jane Dillingham

Dorothy Fletcher Eckmann*
 Patricia Epstein
 Johanna Erickson
 Ruben Eshkanian
 Linda Eyerman*
 Jeanne H. Fallier
 Mary Flad
 Sonja Flavin
 Gerry Fogarty
 Camille Forman
 Joyce Earlene Freeman
 Jan Friedman*
 Karen Fuchs
 Kathryn Gibson*
 Jo Ann Giordano*
 Kathy Glown*
 Carole Robinson Gonzalez
 Louise Weaver Greene
 Colleen Greiner
 Sylvia Grogan
 Suzanne Michel Grosjean
 Karen Gutowski
 Falene Hamilton*
 Barbara Hand
 Janet M. Hanley

Marilyn Hargrave-Hawrylewicz
 Peggy Hart
 Bernard Hochberg*
 Suzanne Work Hokanson
 Nina Holland*
 Suzanne Hubbard*
 Elizabeth Browning Jackson*
 Jorie C. Johnson
 Ginger Jolley
 Ayalah Jonas
 Tigerlily Jones
 Urban R. Jupena*
 Mary Luce Kasper*
 Connie Kindahl
 Sister Paulette Kirschneister, H.M.
 Colleen Kriger
 Mary B. Lacey*
 Cindy Lawrence
 Joyce Prindiville Lopez
 Kathy Merten
 Carola Michael
 Monique Milhollin
 Mary Jane Miller/Valentin Gomez
 (700 Tapestries)
 Beth Minear
 Donna Mitchell
 Emily Mitchell*
 Laurel M. Moranz
 Vad Moskowitz
 Kumiko Murashima
 Adriane Nicolaisen
 Lisa Merton Nordström*
 Marilyn Orner/Canvas Carpets
 Ed Oppenheimer*
 Martin Peavy*
 Pamela Perry*
 Alice Pickett*
 Mary Postlethwaite

Agnes Potter
 Linda Rees
 Pamela Richardson
 Joanne K. Rogers
 Joan Z. Rough
 Kristin Carlsen Rowley*
 Abby Ruder
 Ramona Sakiestewa
 Alice C. Sanders
 Debra Saupe
 Kava Schafer
 Margrit Schmidtke*
 Nan E. Schroeder
 Giselle Shepatin
 Linda Siegel
 Ruth Smiler
 Pamela Smith/Slim Pickens
 Philip E. Smith
 Eleanor C. Smoler
 Susan English Starr
 Hillary L. Steel
 Monica Sternleib
 Corinne L. Swarr
 Natalie G. Sylvester
 Judeen Theis
 Mary Towner*
 Jane Truitt
 Sally M. Vowell
 Lucy Ann Warner
 Ann Watson*
 Winifred E. Webster
 Ellen Weisbord*
 Daisy Shen Williams*
 Margaret B. Windeknecht
 Steve Winkler
 Milka Yarlovsky
 Irene Yesley*

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